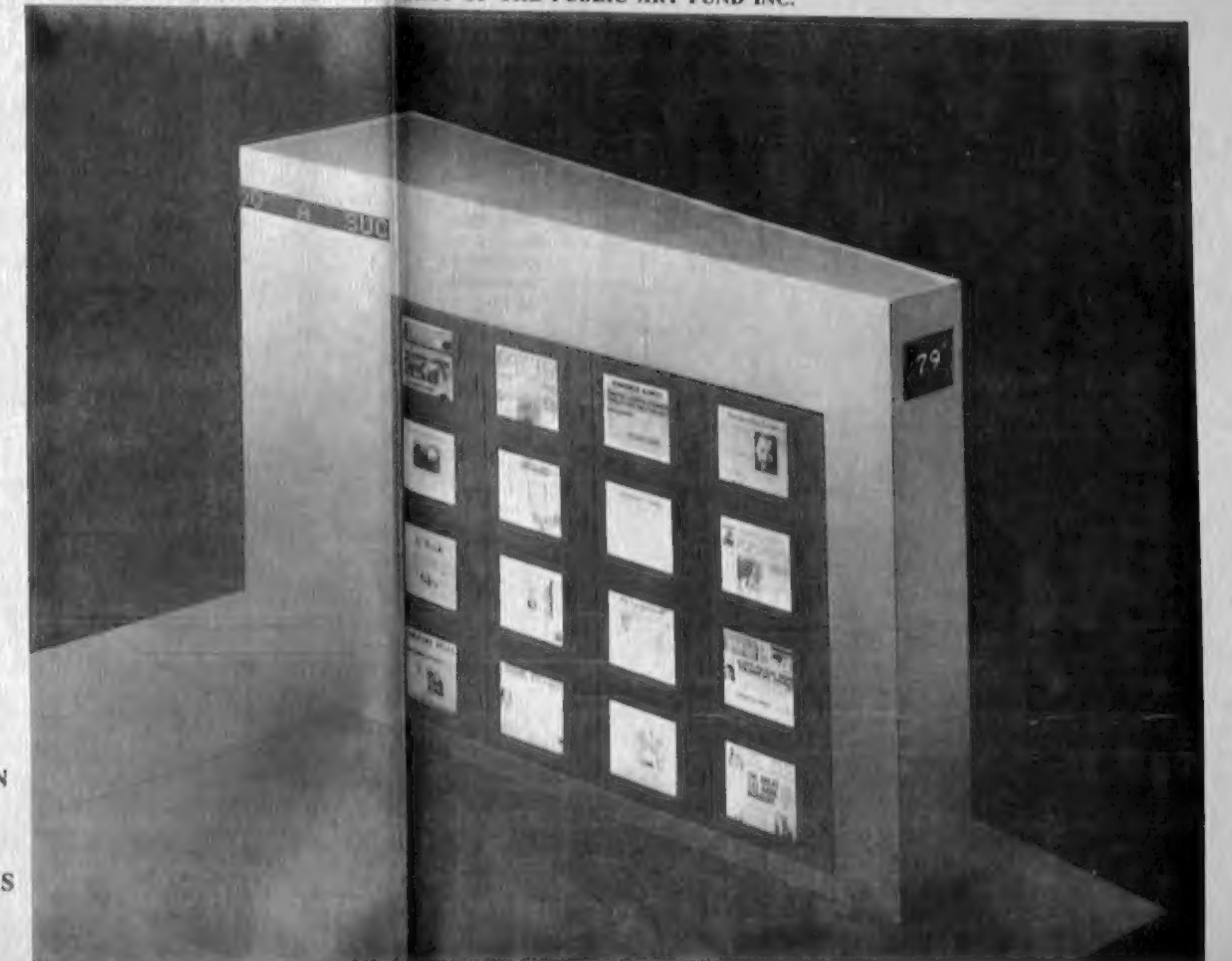
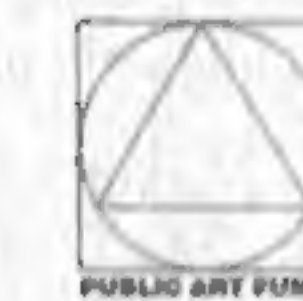


POST-CONSUMERISM

PART I DESIGNS FOR CITY NEWSTANDS A PROJECT OF THE PUBLIC ART FUND INC.



Andrea Blum/Kenneth Kaplan and Ted Krueger, Newsstand

ANDREA BLUM/KENNETH KAPLAN
AND TED KRUEGER

DAN GRAHAM/
BILLIE TSIEH AND TOD WILLIAMS

PATSY NORVELL/
FRANCES HALSBAND



Mixed color, high density polyethylene being granulated through 1/2" screen. R2B2 Plastics Division, Bronx, New York Photo: David Wells

PART II DESIGNS AND IDEAS FOR THE WASTE STREAM

NICHOLAS ARBATSKY
ANDREA CALLARD
JOY EPISALLA
DONNA GOODMAN
PETER LYNCH
KEN SAYLOR
DONNA SELENE SEFTEL
WITH CRAIG S. KONYK
RIRKIR TIRAVANIJA
DAVID WELLS
ROBERT WERTHAMER

APRIL 26 - MAY 24, 1990

Gallery Hours:
Tues. 12-8pm, Wed.-Sat. 12-6pm
Opening Reception:
Thursday, April 26, 6-8pm

Discussion Program
Critical Issues in Public Art and Public Architecture

No. 50 May 3 / 7pm
Moderators: Joy Episalla, Donna Goodman,
Donna Selene Seftel, David Wells
No. 51 May 8 / 7pm
Moderator: Mel Chin
No. 52 May 17 / 7pm
Moderator: Bonnie Sherk
\$3 donation suggested.

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☐ I have recently moved.
☐ My name was misspelled in the past mailing.
☐ Please take my name off the mailing list.

Current or new mailing address

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Street _____
City _____ State _____ Zipcode _____

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Name _____ Telephone _____
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City _____ State _____ Zipcode _____

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Co-mingled plastic waste at the Center for Plastics, Rutgers University. Photo: Joy Episalla

STOREFRONT

for Art & Architecture
97 Kenmare Street New York, NY 10012 212-431-5795

HELP!

Dear Friends of Storefront:

The support and funding of non-profit organizations, such as STOREFRONT, is increasingly becoming the responsibility of individuals—in our case, those who attend our exhibitions and discussions and who participate in our programs in other ways. The National Endowment for the Arts, the New York State Council on the Arts, the New York City Department of Cultural Affairs and other funding agencies are already under the pressure of budget cuts. One result of conservative lobbying, and city, state and federal budget deficits is that non-profit organizations are now facing the task of diversifying their funding sources and requesting greater support from their constituents.

For STOREFRONT, these conditions may help to further define the function of this organization as an 'independent forum' and 'experimental laboratory' for the community of artists and architects who are engaged in the important environmental, cultural and aesthetic issues of this moment and of the future. This community is independent from the academic realm, and is far more experimental than conventional architecture practice or the commercial art world. This is a community of enormous resources—of individuals, ideas and experience—that is ready to participate in the transformation and invention of the world we live and will live in, and yet lacking forums and organizations to realize this potential.

STOREFRONT has always striven to serve this community as their forum, and with this objective in mind we offer Project Atlas. This project is a forum to organize artists, architects and others who are interested in critical issues that are much more comprehensive and universal than the scope of a single aesthetic discipline can encompass, and yet equally concerned with the advancement of each specific field of study.

I guess the point I am getting to here is that Project Atlas needs your support. We have limited the registration fee of this competition to \$10 in order to draw more participation, while at the same time due to the controversial subject matter, funding for the project has been limited. Thus we are in urgent need of funds to see the exhibition of Project Atlas and its catalogue through in a way that honors the ideas and quality of the works.

Once again, I offer my deep gratitude for your support, participation and interest in STOREFRONT and Project Atlas.

Very truly yours,

Kyong Park

INDIVIDUAL CONTRIBUTION FORM

I would like to make a contribution of \$_____ to Project Atlas. My contribution will be acknowledged in the catalogue of Project Atlas, and will be tax-deductible to the extent of the law. (make checks payable to STOREFRONT).

Name _____	Telephone _____
Street _____	
City _____	State _____ Zipcode _____
Contributor - \$30 or more	Sponsor - \$250 or more
Donor - \$50 or more	Patron - \$500 or more
Sustainer - \$100 or more	Benefactor - \$1000 or more



Project Atlas

Project Atlas is an international competition and forum organized by STOREFRONT FOR ART AND ARCHITECTURE that is open to the participation of individual artists, architects, groups or interested people in any field. Twelve obsolete and abandoned Atlas missile bases remain in the region surrounding Plattsburgh Air Force Base, at the edge of Lake Champlain and the Adirondack Mountains, in New York State. These bases were underground silos to house and launch the Atlas, the first of a series of American InterContinental Ballistic Missiles capable of delivering a nuclear warhead at the distance of more than 6,000 miles. In the early 60's a total of six complexes of similar design were built throughout the United States. The Plattsburgh complex was completed in 1962 and deactivated in 1965.

As a technological marvel, they may be the most singular remnants of our faith in human progress through science. But as military hardware, they meant denial of the future, dismissal of the past and uncertainty in the present. As instruments of destruction, they postulated the Global War, and as systems of communication, they realized the Global Village. They are the symbol of contradictions and enigmas of our society, straddled between hope and fear. Comparable to Stonehenge, the great Pyramids and the Great Wall, they are the artifacts that may come to define the 20th century.

The purpose of Project Atlas is the transformation of an artifact; by altering, adding to, or renovating the abandoned missile bases in physical form or in conceptual terms. Through an emblem of the past, this transformation should project social, cultural and aesthetic visions of the future.

CURRENT PROGRAMS

EXHIBITION

POST-CONSUMERISM

PART I

DESIGNS FOR CITY NEWSTANDS

ANDREA BLUM/KENNETH KAPLAN AND TED KRUEGER
DAN GRAHAM/BILLIE TSJEN AND TOD WILLIAMS
PATSY NORVELL/FANCES HALSBAND
A Project of the Public Art Fund Inc.

PART II

DESIGNS AND IDEAS FOR THE WASTE STREAM

NICHOLAS ARBATSKY
ANDREA CALLARD
JOY EPISALLA
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PETER LYNCH
KEN SAYLOR
DONNA SELENE SEFTL WITH CRAIG S. KONYK
RIKKRIT TIRAVANUJA
DAVID WELLS
ROBERT WERTHAMER

April 26-May 24, 1990
Wed.-Sat. 12-6pm, Tuesday 12-8pm



Patsy Norvell/Frances Halsband, Newstand



Nicholas Arbatzky,
Between the Subline and the Refinery,
used motor oil, paint thinner and
ammonia on paper with crayola, 1990

Designs for City Newstands

HISTORY

In 1986, the Art Commission of the City of New York forged a partnership between the Public Art Fund Inc. and the 14th Street-Union Square Local Development Corporation in an attempt to find a creative solution to a chronic urban design problem: ugly newsstands.

According to the Local Development Corporation and the City's Art Commission, the physical appearance of most newsstands detracts from the neighborhood in which they are situated. Concurrently, community boards throughout the City have grown more vocal in their opposition to newsstands. Community leaders have expressed their frustration with newsstands, claiming that the structures obstructed pedestrian traffic and that the operators had turned the newsstands into mini-department stores.

The monotonous tone and unimaginative design of most newsstands might lead one to suspect that the structures are issued by the city to the operators; this is not the case. The individual owner/operator is responsible for the design and construction of his/her own stand.

Newsstands are private businesses that are regulated by three city agencies: the Department of Consumer Affairs, the Department of Consumer Affairs, the Department of Transportation and the City's Art Commission. Occasionally, the Landmarks Preservation Commission becomes involved when a newsstand is proposed for a site within an historic district or near a City landmark.

At the present time, newsstand licenses are issued by the Department of Consumer Affairs in accordance with its guidelines drafted in 1979. With regard to design, the guidelines are vague and do not require detailed design information. As a result, the prevalent design is the most efficient design: an unadorned rectangular box permitting the greatest amount of display and storage space while providing maximum security. In most instances, the ubiquitous box does not acknowledge or reflect its environment.

Because the operators are not motivated or compelled to create newsstands which respond to the built or natural environment, the resulting design simply adds to the visual clutter of many neighborhoods. The ad-hoc addition of sunglasses, barrettes and costume jewelry to the stands' sides does not improve the design nor does it generally ingratiate the operator to the neighborhood.



Dan Graham/Billie Tsien and Tod Williams, Newstand

THE COMPETITION

In an effort to provide the City with innovative design alternatives, the Public Art Fund's Project Committee decided to sponsor a design competition involving artists and architects. The goal of the competition was to create prototypical newsstand designs providing tangible alternatives to the standard "box."

The teams were selected by a jury especially convened for this project. Prior to selecting the teams, each juror was asked to nominate up to five artists, it was then each artist's responsibility to select the architect(s) with whom he or she wanted to collaborate. Over twenty artist/architect(s) teams were reviewed; three were selected.

The design teams faced some significant challenges: to create an aesthetically pleasing newsstand that serves the operator as efficiently as the standard "box" while enhancing the streetscape; to keep the construction budget in line with current costs (\$15,000-\$20,000); to meet the durability and security requirements of a curbside structure; and, to create a design that is sufficiently adaptable to the diverse architectural and natural settings in which newsstands are situated.

The design competition was juried by: Alice Aycok, artist; Dennis Adams, artist; Scott Burton, artist; Lee Weintraub, landscape architect; James Polshek, architect; Norm Cohen, Executive Director, 14th Street-Union Square Local Development Corporation; Joan Talbert, District Manager, 14th Street-Union Square Business Improvement District; and Susan K. Freedman, President, Public Art Fund Inc.

The jury was assisted by ex-officio members who included: Jim Heineman, representing Councilwoman Carol Greitzer; Edward Ames, President, City Art Commission; Patti Harris, Executive Director, City Art Commission; Barbara Fife, Senior Special Assistant for Manhattan Borough President David Dinkins; John A. Knesl, representing NYC Department of Transportation.

In the summer of 1988, the Newsstand jury met to review the maquettes submitted by the three teams. Each team was requested to make modifications and prepare a final design for the Art Commission's review. In the winter of 1989, the design teams presented their prototypes to the Art Commission where they won praise for their innovative design solutions.

A ONE-YEAR TEST

Presently, the Public Art Fund is attempting to construct and site the prototypes for a one-year test. The test introduces another unique element in this design collaboration: the involvement of newsstand operators. During the design phase, newsstand operators were consulted; however, the review of maquettes and schematics is very different from using the structure. The involvement of operators in a controlled test will enable the teams to obtain information about the strengths and weaknesses of their newsstands.

Once the three prototypes have been tested by the operators and modifications made, the construction documents will be given to the city's Department of Consumer Affairs which will make them available, at no cost, to interested applicants. These distinctive designs which have the Art Commission's preliminary approval will offer applicants a realistic and affordable alternative to the rectangular box.

The Public Art Fund's goal in sponsoring the designs was not to preclude the creation of other distinctive newsstands, but rather set a new standard for excellence in urban design.

— Jim Clark, Director
Public Art Fund Inc.



Andrea Callard, *Home Turf/Trash*, 1990

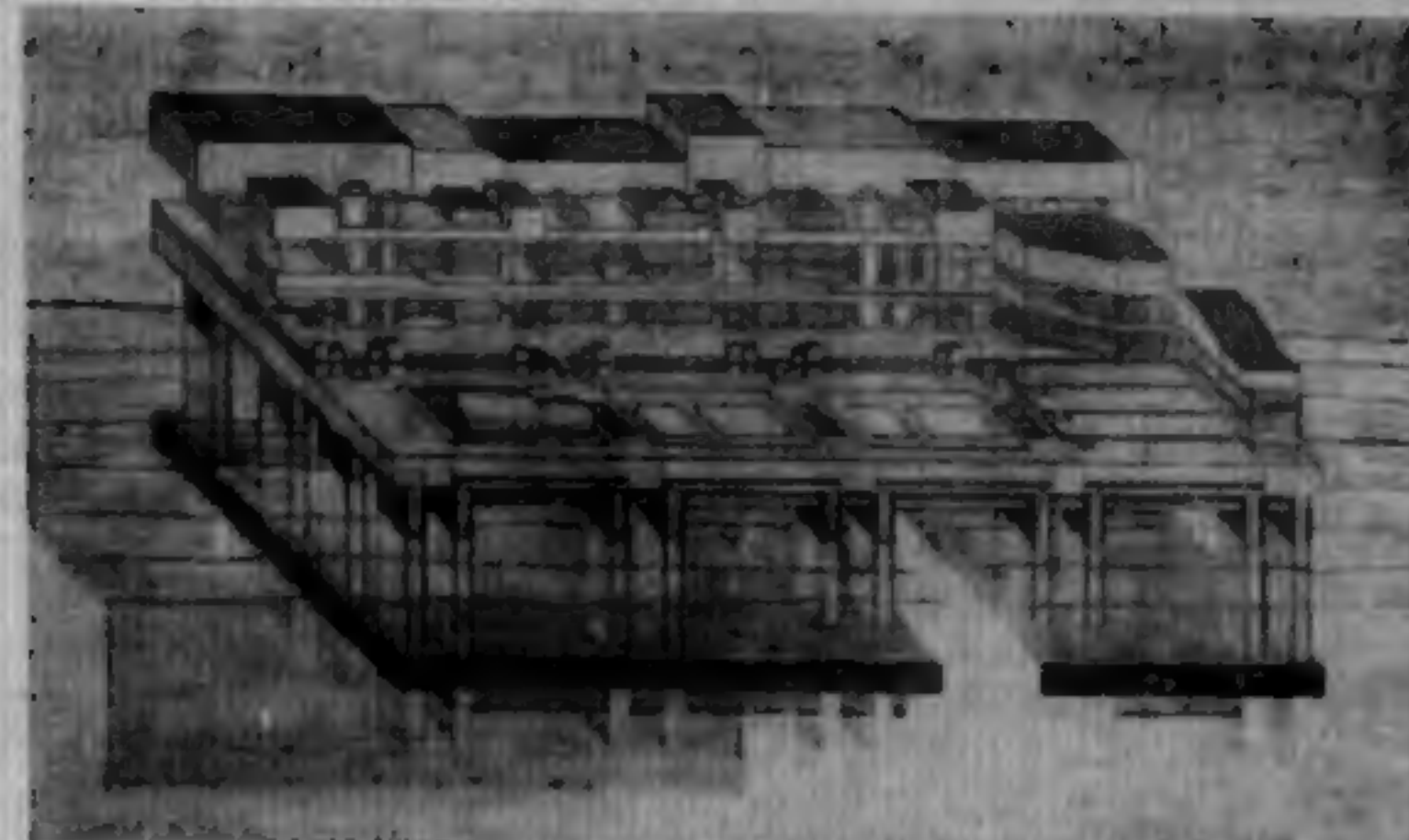
The Waste Stream Intersects Public Space

At an infinite number of points on an enduring and repetitive basis, a flow of products, objects, and various materials (altered or amended during use by a human organism) leave or are expelled from the hand or the consciousness of the human user. This flow of not-ingested material has been commonly called garbage.

Due to the undeniable of its physical and conceptual accumulation, the subject garbage has become more than a collection or amalgam of discrete, discarded and unfortunately present objects, sub-objects or materials. Garbage has become the waste stream. The waste stream, managed by diverse systems and economies throughout history, has become a visceral economy through the economies-of-scale of late industrial production. The waste stream as an undifferentiated mass implodes conceptually back to garbage and explodes physically as strangling volume. The waste stream as a differentiated series of post-consumer and post-industrial product flows becomes vital economic energy. While common western and urban practice has institutionalized the water-borne removal of sewerage out-of-sight below the commensurately sanitized and improved street, the waste stream still flows and is moved visibly on the level of this improved street.

Public space is that space which has to do with the waste stream or its denial. Public space is where the expelled products, objects, and materials must negotiate spatial, economic and physical transitions. Public space begins at that point where the individual organism releases or expels the object, product or material into the waste stream. Future definition and possibility of public space will be influenced by the dialectics between concepts and practice of the public and concepts and practice of the waste stream.

— David Wells



Donna Goodman, Drawing Four: An offshore recycling plant, an artificial island, with recycling below, and housing and parklike facilities above, placed near related piers and other waterfront facilities. The design was based on the concept of platform and cylinder used in offshore rigs, with a tension leg structure. Underwater farms and factories might also be developed in appropriate offshore environments.

Concept One: In an Ideal City, Conveyor Belts

In an ideal city, long ribbon-like conveyor belts would rush by, silently under sidewalks, to various recycling factories distributed throughout the city. Some for plastic, some for glass, some for paper, all separated neatly by well-behaved citizen consumers, who carefully place their cast-off items into the appropriate receptacles leading to the appropriate plants.

Daily, nightly, ever so carefully, garbage of every material and form, would move slowly through the understreets of elegant urbania, never seen, never torn up, or tossed about, to its ultimate destination, its factory of rebirth. Plastic bag becoming plastic wood, glass bottle turned glass block, and recycled spirit of newsprint once again appearing in its original form.

Never again would we be haunted by the ghosts of Christmas past, cluttering our streets, or the trash of the day falling loosely out of baskets. The clean, quiet hum of invisible conveyors would free us from frustrating environments, deathlike dumpsites, and polluted pools of water. An underground level of service would facilitate a street free of trash.

Limited resources would be preserved in an unending system of death and rebirth, production and recycling. New materials would emerge from a system of waste. New jobs, new housing, and new funding could be produced in an ideal city with a view to the long run.

— Donna Goodman

DISCUSSION PROGRAM

The Waste Stream

Moderators: Donna Goodman, Joy Episalla,
Donna Selene Seftl,
David Wells
May 3, 1990 7pm

A and/or B
Moderator: Mel Chin
May 8, 1990 7pm

Possible topics for discussion:

- A. Works in progress
 1. State of Heaven (Degrees of Paradise)
 2. Revival Field
 3. Landscape
- B. Ideas in questions
 1. Inadequate metaphor
 2. The imagination propelled?

CREATING A LIVING LIBRARY™: AN INTERACTIVE LIFE FRAME™

Place Integrated With Program
Moderator: Bonnie Sherk
May 17, 1990

A LIVING LIBRARY is an indoor/outdoor culture-ecology park integrated with a program and curricula that brings to life the local culture and ecology of a place as well as the humanities, sciences, and social sciences through plants and other living forms, the arts, lectures, demonstrations, research institutes, workshops, and state-of-the-art communications technologies.

As a living learning laboratory and central integrative community magnet, A LIVING LIBRARY brings together many sectors of the community including: students of all ages, teachers of all subjects, artists, historians, futurists, business people, tourists, environmentalists, ecologists, horticulturists, families, senior citizens, foreign dignitaries, scientists, media technologists, visitors, and others—all in a celebration of creation, learning, and maintaining the environment.

A LIVING LIBRARY is designed in a site and situation-specific way, whether located in a park, plaza, university campus, school/schoolyard, museum/garden, botanical garden, shopping mall, or other public indoor/outdoor space. Each highlights the local features and resources: human, ecological, historic, economic, aesthetic, and technological. As such, each "life frame" or LIVING LIBRARY is a unique reflection of its environment and social milieu.

A goal of A LIVING LIBRARY is to link interactively these individual culture parks into a national/international network that represents the diversity of different cultures and ecologies around the world and promotes sharing and understanding among the peoples of the earth.

Issues to discuss will include:

- Art as ecology and a powerful transformational methodology
- The functional artist as urban planner and environmental architect
- The nature of different kinds of collaborative models
- The creation of programmed public landscapes
- Implications of involving the public in the creation, use, and maintenance of public places



Abandoned PET bottle,
Cold Spring, New York
Photo: David Wells